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of condensing and making the most of their opportunity. There is little doubt but that the limited establishment of the Cathedral at Salzburg, enabled Mozart to make music with fewer instruments, and also to combine more strange and heterogeneous instruments than had ever been presented to musician. The practice which he thus gained in his youth was afterwards beneficial to him; he learned the art of producing great effects with small means.

We are apt to think that it is the advantage of church music to be free from influences and superior to criticism. It should be so; but there are influences to be submitted to, and tastes to gratify everywhere. But though great masters have always skill enough to please, they have a higher conscientiousness to satisfy towards the art itself; and it cannot be said that Mozart's Masses which were written under the strictest limitations, or in the solo anthems of Purcell and his companions, that there is any thing mean or misbecoming, or in which the musician has sacrificed the dignity of his calling to any unworthy motive.

Had this club of royal-chapel children not accomplished what they did for church music at the Restoration, it is impossible that church music should ever have taken the firm hold which it has on the affections of the English people. For in the older musicians, it is rather an antiquarian than a strictly musical interest which attaches us to them; they have not left us enough to know them by powerful traits of individuality. Tallis is venerable for his chants and responses, his litany, &c. but his music is too little distinguishable from the Gregorian. Farrant leaves a mild and mournful impression in his simple and ecclesiastical strains; while Gibbons shows the elegance of the finest Italian madrigal composer in the structure and flow of his parts. The service in F of Gibbons, should perhaps be placed first in the list of all compositions of that class for the church. Still the known works of these composers are not numerous; we recognize their powers in some exquisite specimens, and we have done with them.

But when Mr. V. Novello engaged some years back in collecting the materials of his invaluable edition of the church compositions of Purcell, he was still uncertain of having secured every thing, though the stock amassed had already reached five thick folio volumes. The operas and single songs which have been since published by the Purcell Society extend to as much or more, and amply bear witness to the expedition and industry of the British Orpheus. It seems a mystery in the lives of some composers that we can never entirely reach the end of their works—but they are like the sea, perpetually casting up something new and which never met the eye before.

Our English cathedral music has gradually

grown into great importance, though it has had no particular patronage, been cultivated in no exclusive school, and offered no emoluments except to singers. It is desirable that some special attention were given by musical societies to the study of cathedral music, as many of its combinations are startling to the unaccustomed ear; and it is even rare in cathedrals themselves that we are thoroughly satisfied with the performance of Purcell's full anthems. Some of these, however, produce a glorious effect, when on rare occasions they are produced with the full choral powers of a festival. But these are the simple and massive works which tell anywhere. Such compositions as the full anthems, "O Lord God of Hosts," "O God, thou hast cast us out," &c. are rarely heard, and when attempted are rendered ineffective through the want of practice of the singers of the day in the Purcellian combinations. The cadences and usages of our church music, while the music itself of the more easy kind is spreading in all directions, are gradually becoming obsolete. It is time that the general ear were accustomed to all the progressions which the usages of the best cathedral composers have sanctioned, and which now form characteristic features of our standard church music.

*(To be continued.)*

#### TAXES ON MUSICAL KNOWLEDGE.

*To the Hon. the House of Commons, the Petition of J. ALFRED NOVELLO, Music Seller, London, presented by T. Milner Gibson, Esq., M.P., April 8, 1850.*

SEWETH,—That the petitioner is engaged in publishing music, and that he has especially turned his attention to supply the best works at the small price required by the present increasing desire to cultivate the better class of music; and that in the prosecution of this object he has found the several Acts which regulate the Advertisement Duties, the Newspaper Stamp Act, and the Excise Duty on paper, have each offered serious impediments.

It has been found the most convenient mode to publish his popular series of cheap Oratorios in numbers containing 16 pages of music, to be ready at an ascertained time, and to keep these sheets clean they are stitched in a coloured wrapper; but the fact of having a date on the wrapper subjects the catalogue of his publications to advertisement duty, although books published with a catalogue bound with them are not liable; and if for the better arrangement of the catalogue, dividing rules are used between the works enumerated, then separate duties are charged. Musical works so printed have not any temporary or periodical character in their contents beyond the date at which they are ready for sale. The advertisement duty thus acts as a heavy tax on these useful and popular works, and in the case of *Novello's Cathedral Choir Book* (containing a mere reprint of Church Services) the duty was one of the main causes which stopped the work, for the Stamp Office insisted on the duty being levied, after representation was made of its small sale.

That your petitioner is also publisher of a small

monthly sheet called *The Musical Times*, consisting of a piece of music, a brief chronicle of passing musical events, and musical advertisements, price 1½d., or stamped, 2½d. The stamped edition is for the facility of sending through the Post; but in order to obtain that convenience he has been subjected to the Newspaper Act, which requires every proprietor not only to give security for the payment of the advertisement duty, but also to enter into recognizances to Her Majesty the Queen, by himself and others, to the amount of £1200., that he shall not insert a libel in *The Musical Times*, an offence which the nature of the work renders scarcely possible, and for which offence there are remedies, should the offence be committed. There are also heavy penalties enacted for failure to deliver at the Stamp Office copies of all works called periodicals or newspapers.

That the Excise duty on paper is directly a very heavy per centage upon cheap musical publications, by enhancing the cost of the works themselves; but is also indirectly so, by increasing the cost of the catalogues necessary to make them known.

Your petitioner therefore prays, that the Excise tax upon paper, the tax upon advertisements, and the Stamp tax upon newspapers may be abolished, leaving the proper Authorities to fix a small charge for the transmission of newspapers by the Post.

And your petitioner will ever pray.

#### THE ANGLICAN CHANT BOOK.

Compiled by E. G. MONK, Mus. Bac., Oxon.

Amongst the already numerous publications of the New Year, a little volume has just reached us to which we wish to direct the attention of such of our readers as may be interested in the subject of Church Music. The work we believe, is compiled by Edwin G. Monk, Mus. Bac., Oxon., and is from the press of Mr. Novello, whose publications are invariably distinguished equally by their correctness, beautiful typography, and cheapness. The volume before us, entitled "*The Anglican Chant Book*," presents no exception to these general characteristics of the house which gave it birth: but we wish, at present, to speak more particularly of its contents. It is a collection of Single Chants, in the pure ecclesiastical style, and of the simplest construction; in the words of the preface, "such as may be sung, without difficulty, by any congregation." The greater number of them are the compositions of old masters; of which this is the best selection we have seen: there are also some original ones, of which it may justly be said that they do not assort ill with the older chants. There is one feature, however, in the book deserving of special notice: it is the principle, that the first note in each strain of a Chant, (technically called the Reciting Note,) on which, oftentimes, a number of words must be declaimed, shall be within a compass so limited in all the parts of the Score—Treble, Alto, Tenor, and Bass,—that it shall be, not merely accessible to the singer, but generally central (and never in the extremities) of the vocal compass. A similar, though less severe reserve, is also maintained in the case of the inflected notes of the Chant; and thus the miserable effect, but too often remarkable in Chanting, of singers straining after notes beyond their natural compass, or too extreme to be long sustained, is altogether avoided, and every member of the choir,—and of the congregation also, who has a voice,—enabled to take his part, fitly, in the sacred exercise. It appears to us that the adoption of Chant Music in our churches, based upon a principle, the soundness of which is so self-evident as this, must directly tend to bring about that improve-

ment in Chanting, which is now almost universally desired and sought after. Nothing can be more clear and satisfactory than the plan of the manual before us. Seven Chants are appropriated to the "Venite," to be used in rotation throughout each week of the month. These are followed by those for the Psalms; every Morning and Evening Service of the monthly course occupying a single page. Lastly there is a double set of Chants for all the Canticles and Hymns in the Prayer Book. A Preface of some length precedes the practical part of the work, in which the Editor explains the plan and principles of his Book.—From the "*Liverpool Chronicle*."

#### Correspondence.

To the Editor of the "*Musical Times*."

SIR,—I should be obliged if you will state in your answers to correspondents, any amateur society for the practice of instrumental music, of which it is not difficult to become a member.

I am, Sir, your obedient servant,

April 9.

MUSICUS.

[We shall be happy to publish a list of societies where the above requirements may be obtained.—Ed. M. T.]

To the Editor of the "*Musical Times*."

DEAR SIR,—I heard from a friend the other day, that Handel's Oratorio, *Israel in Egypt*, as sung at the various concert rooms in the Metropolis, is an abridgement of a much larger work of the same title. Will you be so kind as to inform me through the next number of your *Musical Times*, which I regularly take in, whether such is the case, or whether the Oratorio is not complete in itself.

Yours truly,

A SUBSCRIBER.

[*Israel in Egypt* as published by Novello contains all that Handel assigned to the oratorio. It has been the fashion to introduce airs between the choruses, and such it appears was done by Handel himself. For in the original MS. belonging to Her Majesty the Queen, there occur several mems. in pencil added in Handel's hand writing. After the Chorus "But as for his people," he wrote "trough the land," Sr. Frances No. 1; after the Chorus "But the waters overwhelmed," No. 2, "Angelic splendour," S. Frances; after the Chorus "Thy right hand, O Lord," No. 3, Cor fedele ex 9 S. Francesina; after the Duet "Thou in thy mercy, No. 4, La speranza, la castanza, S. Frances. This would imply that already in Handel's time this grand succession of choruses was interrupted by favourite songs, and that the prima donna introduced the "Cor fedele" in *Israel in Egypt*. It may be interesting to mention, that Handel inserted in the manuscript, in pencil writing, over each song, names which appear to be those of his singers. Thus, over the Song "Their land brought forth frogs," he wrote, Mr. Savage; over the Song "Thou didst blow," S. Frances; over the Duet "Thou in Thy mercy," Mr. Bird and Robinson's Boy, &c. &c.—Ed. M. T.]

#### TO CORRESPONDENTS.

J. B., Herefordshire, will find what he wants, advertised on page 235 of Number 67.

J. B. Elland.—We must refer you, as we have referred so many before, to the preface published with No. 48, wherein we state the reason for not issuing the *Musical Times* at a higher price: it was intended especially for those who could only afford three half-pence, and to the more wealthy there are many resources to supply what is suggested to be added to the *Musical Times*. The objection that it will not serve in a society for two to look over, is surely met by giving each member a copy, which the price now well allows.